

The verse romances in the Percy
Folio Ms. : A study of the type

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Foehr Ms.

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Thesis for Master's Degree.
The Verse Romances in the Percy
Folio M.S., a Study of the Type.

Sohna Anna Stempel.

The Percy Folio MS. Verse Romances,
A Study of the Verse Romance as a Type of Poetry.

Preface.

While attempting to gather material for a master's thesis on the locality of the poems in the Percy Folio MS. and the identity of their author, the writer of the present study grew in the faith that here in this MS. lay a rare chance to study the breaking down of the verse romances. It would be very difficult to make a similar collection of romance material, and this one seems to be unique. Besides ten romances there are heroic ballads, other traditional ballads and "cheap" modern productions, all containing romance material. The first are late or in late versions and all are either the only ones known or the only copies of the versions found here. The second, comprising three of the four only heroic ballads in the English language, seem to have as great a right to be considered in connection with verse romances, on account of similarity, as with epics. The Marriage of Sir Gawain, King Arthur and the King of Cornwall, The Boy and the Mantle, and the Lord of Learne make up the third group and are all undoubtedly founded on romances— the last on Roswal and Lillian. Of the fourth group are Guy and Colebrande, Guy and Amaranth, and Guy and Phillis— the first two, incidents in Guy of Warwick, the third, a short resumé of the same, and all three modern and artificial; The Squire, King Adler, and The

Line 10 See the introductions to the respective romances in the Percy Folio MS.,
Hales and Furnivall 2d., 4 vols. London,

1. Triebner & Co., 60 Paternoster Row, 1868.

11-13 ^{Page 110 in} "Ballad and Epic: A Study in the
Development of the Narrative Poem" by Walter
Morris Hart. (Studies and Notes in Philology
and Literature, Vol. II, Published under
the direction of the Modern Language
Departments of Harvard University) Ginn

& Co., 29 Beacon Street, Boston, 1907.

12. Sir Aldingar, Sir Bawline, King Estmere
(only in Percy's dressed up version - see Appendix
Vol. II of Percy Folio MS. - Hales and Furnivall.

18. See Folio Vol. I, P. 181.

/ Emperor and the Child, short, early seventeenth century artificial attempts at romancing, apparently founded on old stuff; and Sir Launcelot of Dulake- of the same time-, a still ballad, a short rhymed version of certain chapters in Malory. Some of these which are valuable in themselves and found only here, are Sir Aldingar, King Arthur and the King of Cornwall, The Turk and Gawain, The Boy and the Mantle and Sir Cawline. Others of these poems besides romances are here in versions found only here; and Eger and Grine, The jewel of the collection, is the older and better of the only two versions ^{ex tant} known.

In the present study the writer has endeavor^{ed} to present the type of poetry, the verse romance, as it is found in the ten romances of the MS. This he purposes to compare later with a larger study of the older and well known verse romances and then with the study of the other poems in the MS., which contain romance material, so as to trace out what has taken place.

The manner of procedure in this paper, was suggested by a course in the epic as offered three years ago by Professor Selden L. Whitcomb, at the University of Kansas, and by Walter M. Harts' "Ballad and Epic". In Professor Whitcomb's course the student, with the help of a comprehensive outline, made investigation of the technique and theory of the epic, and thereby learned the peculiarities of the type of poetry. The characteristics of technique were portioned out under the general

/ heads- External Material, External Structure, Subject Matter, Internal Structure, Style, Process of Composition, Shaping Forces and Effects. Under several of these appeared the obvious characteristics of the romances in the Folio. Harts' thesis
 5 seemsto be the result of a similar method of invesigation and was therefore inspiring. His outline does not include enough, however, to be followed bodily in connection with the romances, and it emphasizes characteristics which donot deserve emphasis in these. But some of his subtopics. (Human Relations, for
 10 instance) seemmore convenient than Professor Whitcomb's. The outline to be used here is accordingly a composite from the two sources.

1. Introduction.

General characteristics of the Romances.

15 II. Subject Matter.

1. Human Relations.
2. Love and Other Emotions.
3. Motifs.
4. Customs and Manners.
- 20 5. Religion.
 - a. Supernaturalism.
6. Nature.
7. Arts.
8. Ethics.

25 III. External Structure.

1. Length.
2. Divisions.
3. Verse and Stanza.
4. Phraseology (Stock).

30 IV. Internal Structure.

1. Beginning, End, Transitions.
2. Form and Unity.

2-1

Line 4 - Folio Vol. I, P. 84.

10 - Folio Vol. I, P. 341, " see note - Page 1.

21 - "Ballad and Epic" see note - Page 1.

10 See also Englische Studien 19. Pages etc.

(Her. Reichel) for account of Eger and
Grine - parentage, popularity and text
of the other version.

3. Action.
4. Sequence.
5. Plot.
6. Motivation and Explanation.
7. Characterization.
8. Time
9. Place.
 - a. Remoteness.

1.

Introduction.

A person has to read only a very few verseromances in order to be struck, at least, if not always delighted, with their similarity of matter^{and} manner, their naïvte- childish sophistication- artless artfulness-, and their leisureliness. He will have this experience in connection with the ten in the Percy Folio MS.; but he will, perhaps, find them, with exception of the Eger and Grine and a part of the Merlin, still more colorless, more mealy threadbare, though also usually less long and less prolix or garrulous. The versions are all late. Accordingly it may be that they possess these characteristics because they, or the material which they contain, have been unusually much handled.

A peculiarity of this collection is the group of Arthurian romances, The Carle of Carlisle, Lambewell, The Grene Knight and the Turk and Gawain. These Sir Fredrick Madden seems to call romance poems, that is, retellings or adaptations of abstracts of old verse romances, and they consist of a single adventure. Besides the matter of adventure their length might

4-1 *

Lines 24-25 - Folio Vol. III, P. 275.

/ be a proof of their origin, as they are all only between five and ~~six~~ hundred lines long and the old romances seem to run from one to eight thousand lines. They, with Lib^oius Disconius and Merlin, cause a preponderance of Arthurian material. 5 Further, since they, of course, and also Sir Degree take place in England, Eger and Grine is connected with Scotland and only Eglamore and Triamore take place in foreign countries but contain touches of English civic custom, the whole collection has an English tone- This can be said only comparatively, however, 10 because really little is made of place, as will be shown later. All of them have to do with adventure primarily, except Lambewell, which may, however, be said to consist of a love adventure, and Merlin, which contains political warfare and an account of Merlin's birth.

15 But, in order to get more in detail the characteristics of these romances, it has seemed well to consider subject matter and etc., and to begin with human relations, as has been shown in the introduction.

11.

Subject Matter.

20 The most frequent relation, of course, is that of knight and antagonist; but this is practically everywhere a mere matter of two puppets' meeting, fighting and separating with victory on one side or the other. Eger and Grine seems to be the only romance in which there appears to be something really

5-1.

Lines 10-11 - See Pages 77-81 of the thesis.

/ human. This is where Grine and Gray-steele are fighting and, when Grine has said, "Thou wounded my brother, Sir Eger, That deed thou shalt abuy full sore", Gray-steele answers,-

"Wherefore upbrayest thou me with that knight?

5 For he never went by water nor land,
But he was as good as thee both heart and hand,
And he had been weaponed as well as I
He had been worth both thee and me."

The other poems do not have anything like a stopping for
10 generous praise of someone. Besides, the fight is given more in detail than anywhere else- at least detail that is not the relation of mere prolixity. None of the romances is without a ruler and court or knights or hosts, and some have it several times; but everywhere, except in Merlin and Triamore, it is in the back ground.
15 In these two, though the principal characters are kings and they and their hosts fight, it has nothing made of it. The relation of leader and faithful followers as it is found in epics, is not here at all. The nearest to it is a passage here and there in which onlookers express sympathy for a fighter,
20 and a passage in Grene Knights where Gawain kneels when he begs a boon of King Arthur. There is not the least sign of a ruler's responsibility to a people. He is several times ready to offer his lands with his daughter or otherwise to a champion. Furthermore, there are only the faintest traces of
25 any national consciousness. What most nearly approaches the feeling of distinction in race, language etc., or that one country is dearer or better than another, and the like,

Lines 2-3 - See lines 1033-4 of Eger and Grine
 4-8 - See lines 1036-40

The romance has the gruesome wounding common in epics and other romances.

For instance, Graysteel - lines 1071-75 - almost cracks Grine's neck and splits his head so that the blood gushes from the ears.

19. Examples of mlooken expressing sympathy - Eger, Lines 1110-12, Libious 1403-7.

20-21. See G.N. 164-70

22-23. Examples - See Eglamore 220, 524-6, 12~~39~~³⁹-7; Eger 1268-9; Legue 329-32; Triamore 1262

25-27. Examples - See Eglamore 949, 124-132; Merlin 20, 73 and the several other times when the rulers of Denmark come to England to fight.

/ appears where the romancers speak of Saracens, heathen, sultans
or giants, and in Merlin where the little Merlin says,-

" But God hath turned me to good

For now I am of God sent

5 For to help all England".

An example of the former is found in a passage in Eger and Grine
where the first hero is spoken of as being a noble knight who
had been well proved in " heathenesse". In most of the romances
the consciousness that there are other countries besides
10 England, appears indirectly at the beginning, in that, in a few
words, things are said to take place in England or Britain.
Even this is omitted in Lambewell. Eglamore and Triamore, as
has already been indicated, have to do with foreign countries,
which are, however, not in the least distinguished.

15 For most of the domestic relations the romancers seem
to have cared not at all. There is an episodic group of brother
and sisters in Merlin, of which, however, little is made. A
youngest sister mourns over the fate of the two older and has
an encounter with the second in which, after ~~which~~ she has
20 chidden the sister for her evil ways, she gets slapped by her
and has to be protected by neighbors. Five of the romances
have each a mother and daughter; but, with the exception of
Eglamore and Grone Knight, they make no connection between them.
We have to guess the relation merely from the fact, for instance,
25 that a ruler has a wife and also a daughter. In Eglamore there
is only a single mention of ~~the~~ mother of ~~the~~ heroine, Christabel,
and that is where Christabel is about to be set adrift on the

7-1

Lines 1-2. Examples of heathen see in
Eger 685, 701, of sultans, Eger 689. The
"Saracens" in *Foranmore Merlin* are
probably "Saxons". See *Merlin* line 20.

3 Quotation see line 1085 *Merlin*.

6+8 See Eger 685.

8-11 *Turket and Saracen*, *Merlin*, *Wegsee*,
Carle, *Green Knight*. Eger has "Land of Beane",
Sibius, *Electonbury*.

13-14. See Page 5 of *thesis* - line 7.

18-21. See *Merlin* 730-739, 774-789

21-2. *Eglamore*, D.R., *Merlin*, Eger, *Carle*

27 - See *Eglamore* 755-6

/ sea and mother and attendants swoon. In the Grene Knight, however
it is the mother who persuades the knight to visit court so
that the daughter will get to see Gawain, and then plays the
procuress. There are a father and son in five. In Eglamore,
5 Degree, and Triamore, the son fights a man without knowing he is
his father, and then is the means of bringing father and mother
together. Two brothers have enchanted the Lady of Sinadown in
Libious and are conquered by the hero. In Triamore the hero
kills one of four brothers and fights three others. In Eger
10 and Grine a brother is a gentle confidant and helper, Elsewhere
there are no brothers. There would seem to be interest in the
father and daughter relation, because a number of times a father
offers his daughter in marriage; but nothing is made of the
relation anywhere except in Eglamore in which the father tries
15 to separate daughter and lover by sending the latter on his
quests, and sets the daughter adrift on the sea ~~when~~ her
illegitimate son is born. There is the merest touch of mother
and son relation in Libious; but in Eglamore, Trimore and
Degree and Merlin, ^{it} plays an important part. In the first two
20 the disowned mother and infant are taken care of among
strangers. In the third it is the infant who is disowned, and
he is reared by a hermit. In this and in Eglamore the mother
and son are separated and come near marrying later, because they
do not know each other, when the son wins the mother as a prize
25 in combat. The son in all three brings mother and father together,
as has just been said, In Merlin little Merlin manages matters

8-1.

- Lines 1-4 See G. R. 58-66, 364-377-
4. Eglamore, Triamore, Merlin, Libius, ^{Degree} D.K.
4-6. Triamore 1533-, 809-14; Eglamore 1155-
1177; Degree P 45
7. See Libius Parts 8 and 9.
8-9. Triamore 1189-, 1311-, 1411.
10. Eger 523-576, 605-P, 655-718.
11-13 See Page 6 Note to line 23.
14-17 See Eglamore 216-20, 624-629, 660-, 743-.
17. h mere touch in Lib. 16.
19-20. Eglamore 991-811, 852-886, 971-; Tri-
amore 424-474, 691-723.
21-2. Degree 193-264.
22-25 Degree 474-, Triamore 1052-1096
25 See the ends of the romances.
26 See statement in line 6.
26 See Merlin 992-999, 1026-32, 1065-, 1204.

for his mother from infancy. Husband and wife appear only faintly in six, and not at all in the Turk and Gawain and in Libious. In the Grene Knight, however, half of the story is made up of the fact that the Grene Knight, by means of his wife who is said to love Gawain and whom the Grene Knight is said to love as his life, tries Gawain's virtue. The most important relation in Triamore is that of husband and wife, but this will be treated under the topics, Pathos and Plot.

The main relation in all the romances except Triamore, Turk and Gawain and Merlin, is, of course, that of lovers. Yet of eight romances only Lambewell has this as the main interest as has been indicated before. In Eger and Grine, strong as the lover interest is, as regards the two heroes and their sweethearts it has to share with that of the friendship of the two women and the resulting adventures. In Eglamore the interest seems to vacillate between love and adventure, though love brings about the latter. In the others it is a part of the adventure or adventures, particularly in Libious, The Carle of Carlisle, and The Grene Knight.

The love matter may be divided into that which is without sentiment, that which has sentiment and that which is really animalism and probably has touches of the first and second. Eger and Grine stands apart in the purity, sweetness and reality throughout of the affection between the lovers.

What is meant by the first may be made clear by going to the romances themselves. For instance, Degrabell, the son of Eglamore, starts out to find a wife. He looks at a woman

9-1

Lines 1-2, Lambewell, Carle, Degree, Merlin
Eger, Eglamore

6. GK line 44

5. GK line 47, 253-255.

8. See Pages 14, 15

10-2 See Page 5.

26. See Eglamore 971-

27 See " 1013-24.

1 and decides to win her in a tournament. Finding out that she
is his mother, he seems satisfied with the girl who ~~was~~ offered
to his father, fifteen years before. In Degree the hero is
perfectly willing to accept a man's daughter or any woman in
5 his household, provided that certain gloves will fit her. He
later fights in a tournament and wins a strange woman who
turns out to be his mother. Triamore fights for the prize of
a girl; and, after he has won her, goes off in an unconcerned
manner, and only a long time afterwards bethinks him of going
10 back and marrying the girl.

As might be expected, the most and best of the sentimental
kind is found in those romances which have the most to do with
love, namely Lambewell, Triamore and Eglamore. We may take the
last as an example. In it the hero confesses his love to his
15 chamberlain, who has been his companion since childhood and
comforts him by saying that Christabel may love him because
she has refused all suitors even men of very high rank. Eglamore
afterwards prays devoutly that God will give him Christabel,
and then takes to his bed from love sickness- the rather
20 common occurrence in traditional ballads. He is cured by the
presence of the lady, is glad to win her by going on several
quests and is once spoken of as having his courage aroused by
the thought of her. But presently there is an indication of an
illicit indulgence. Conventionality of treatment appears in the
25 sentimental love in an author's exclaiming about the emotion, or

10-1.

Lines 1-2. Eg. 088-96

Lines 2-3. Eg. 240-1, 1274-6, 584-590.

Lines 3-47. Degree 333-348, 474-539-.

Lines 7-8. Triamora 470-675, 742 etc.

Lines 8-10. " 854-871, 1015-1026.

Lines 14-17. Eglamore 46-80.

Line 18-19. " 93-104

Line 19. Eglamore 111-116

Line 20. See the traditional ballad Sir
Crawline, Will Stewart and John, Tom Potts

Line 22. Eglamore 240-41, 893

Lines 23-4. Eglamore 448-53.

//
having the character concerned do so, or reiterating or having a character swoon and the like.

It is a curious fact that the third kind appears primarily in those romances which contain the Arthurian material- Carle, 5 Grene Knight, Lambewell and Libious- though the authors of the rest seem to have been unable to conceive of a high spiritual love. In the Carle the atmosphere is tainted, though not very much is said and done. The author seems to feel as if he were doing beautifully by Gawain - giving him what he himself would 10 like when, after he had proved Gawain's courtesy and tested his virtue in a bald fashion, with the Carle's wife, he has the Carle leave Gawain with his daughter "on his blessing" and afterwards has a bishop marry the two. In Lambewell there is not the tone of rewarding, but there is something of the sense- 15 gratification atmosphere. The author says, in one place,-

"But well happy were the man

That in these days had such a one".

-a fairy sweetheart who would provide him with wealth and always 5 be at his will. Yet the whole story receives some elevation from the worshipful attitude of the lover, a certain dignity 20 on the part of the lady and ceremony in connection with her, and the condemnation of the queen for her immorality. In Libious there are several sensual touches, but the author moralizes in a way. He blames as a witch the lady with whom Libious has a 25 Venusberg experience and comments on Libious' forgetting his honor, which demands the fulfilment of his quest. Merlin, again

11-

Lines 10-11, ^{Boyle} 280-290, 332-348

12. Boyle 332-348 358

13. Boyle 428.

14-17 Lambewell 219-20.

19-22 Lambewell 134-6, 543, 583-592,

527-5, 544, 428-440, 579-80, 478-486, 333-339.

22-26. Tibius 1531-

/ which belongs to the Arthurian group but which contains no love affairs, shows the animalism where Merlin's strange birth is recounted with sordid realism. Fiends of the air, who want an antichrist, drive two sisters to the bad and beget Merlin
5 of the third.

This physicalism is not as offensive, however, as might be, first, because there is not enough of it and it is faded and threadbare, as are the other elements of the romances, and second, because it is entirely frank. There is no leering of
10 the author, nor does the author treat the matter as an emotion and accordingly exclaim about it and etc., as he does where he has the sentimental love.

Sorrow or pathos plays no part at all in Carle, Grene Knight, Libious, Degree, or Turk and Gawain. Lambwell contains
15 some temporary love sorrow- some lamenting and swooning on the hero's part. Merlin has some in the comparatively short passage where the whole family are undone by the machinations of the fiends. Here, when the son is dead, the mother hangs herself for grief, the father dies of a broken heart and the neighbors
20 come and lament. Finally the youngest sister grieves because her oldest sister has been buried alive for sin and the next has become a harlot. In Eglamore Christabel sorrows much when her lover leaves her, and especially those around her sorrow when she is doomed to be exposed on the sea. Her lover swoons
25 and then laments when he hears what has become of her. The emotion is most beautifully treated in Eger and Grine. In spite of the repeated situation and consequent almost identical

12-1

Lines 2-3 Merlin Part III.

11-12. See Pages 10-11.

14. Digue has a touch where the princess
sings - 110-12, 133-34.

15-16 Lambewell 300-20, 355-365.

14-17. Merlin Part III.

22-4. Eglunore 664, 750-63.

24-5 " 910, 923-30.

/ phraseology- the situation where Loosepain plays upon her
psaltry for a guest and sighs and does " still mourning", while
her maids sing^{weep} and wring their hands- and in spite of the fact
that the author has used several conventional devices- that of
5 trite exclamation on the part of the characters and effect on
other characters, the pathos seems real. This is perhaps partly
owing to the fact that the author has attempted real character-
ization. For instance, the lady is said by another character to
be " the gentlest lady of will that ever man came in misery till"
10 and she very delicately refrains from asking the hero his name
when she finds that he has lost a finger in combat- a sign that
he has been defeated. In addition to characterization there is
good organization- sequence- and, as a result, unusual unity
of tone and effect- in the author's best and longest attempt
15 at pathos. This is where Loosepain says;-

"Alas! he is foul lost on him(Grine, the second hero,
on the dreadful Gray-steele).

20 That is much pity for all his kin,
For he is large of blood and bone
And goodly nurture lacketh none,
And he is fair in arms to fold.
He is worth to her his weight in gold.
Woe is me for his love in his own country,
She may think long or him see '

25 With that she thought on her lord, Athelstane
(Who has been killed by Gray-steels)

13-1.

Lines 1-3. Eger 265, 853

9. Eger 227-p.

10-12. Eger 257.

16-25. Eger 1149-

That the water out of her eyes ran."

Just before, the author tells that she is sitting at a table,
"But never a morsal might she eat."

In Triamore are all the devices of handling sorrow. - but
5 the swooning of a character- that are found in the other romance^s
one or more in each. They are the same as these used for the
other emotions and mentioned in connection with sentimental
love, that is, an author's¹ exclaiming or lamenting, a character's
showing his sensibility by swooning or an author's dwelling
10 on a character's feeling and perhaps showing the effect of one
character on another or others. These are too simple to need
illustration, but an example of a character's lamenting etc.,
may be interesting. It is taken from Triamore where the steward
has just made the king believe that his wife is untrue.

15 "Of this", said the king, "I have great wonder;
For sorrow my heart will break asunder.
Why hath she done amiss?
Alas, to whom shall I me moan
Sith I hath lost my comely queen
20 That I was wont to kiss?"

Besides these devices, Triamore has some that seem not to
be found in the other romances. There are several touches of
realism for instance. The following are such;-

"It made his heart very sore,
25 His signs were set so deep"

and

"That made the queen's heart full cold."

14-1.

Lines 6-8 See Pages 10-11.

8. Tri 258, 390; 169, 361, 607-12, 779-80, 725-8,
Zambrell 355-8, Eger 512-14

9. Cylmore 755-6, 910, Zambrell 314, Eger
1347

9-10. Zambrell ⁶⁵⁻⁸ 314, Eger 313^{3/4}, 315, 35-9, 345-

11. Cylmore 755-6, Eger 515, 1348, Merlin
630-643.

14-20. Triamore 190 -

24-5. Triamore 735-6.

27. " 224.

Further, the author makes much of a faithful dog episode. The dog first attempts to revive his dead master by much licking of his wounds, then he buries the body but stays by the grave for seven years, hardly leaving long enough to obtain food. At the end of that time he searches out the murderer and kills him; and when his master is found and decently buried, he dies on the spot. No part of all this is necessary for the story except that the villain should be punished in some way. Physical distress the author uses also to heighten pathos. The poor queen is torn by thorns, as she hurries from her enemies, and is delivered of her infant near a wood. Here there occurs an unusual, sweet and tender passage;-

" She was delivered of a man child sweet,
And when it began to cry and weep
It joyed her heart greatly.
Soon after, when she might stir,
She took her child to her full near
And wrapt it full softly.

What for weary and for woe,
They fell asleep both two;"

Because sorrow does not appear at all in five romances, as has been said before, because comparatively little is made of it and because all the romances end happily, or at least "all right", they together leave an impression of cheerfulness and matter-of-fact.

15-1

Lines 8-9 Eylamore 822.

9-1021 Trimmore 415-

22 See Pages 12-13.

9// There are only seven gleams, at most, of anything approaching humor. One must have tickled the child like audiences exceedingly. It is in Eglamore where the giant exclaims, after Eglamore has killed the boar with tusks a yard long,-

5 "Alas! he said, 'art thou dead?

My trust was all in thee.

My little speckled hoglin'".

In Sir Degree a lady chides the hero, "in game" the author says, for having stayed alone all night. In Libious a dwarf
10 is disgusted because Kind Arthur^{as} signs the rescue of the dwarf's lady to Libious, a mere stripling, and says,-

"Thou ne durst for thy beard
Abide the wind of my sword."

and

15 "Dead men that lyen on the ground,
Of thee afraid may be;
But between earnest and game,
I counsel thee go suck thy dame,
And win there the degree."

20 When Loesepain, in Eger and Grine, announces to her father and the other men in the hall, that Gray-steele, the enemy, is dead, they laugh hastily from incredulity. Further, Merlin, in three different places, laughs at situations that hardly seem funny to us, possibly from exultation, because he knows how things
25 are and the people concerned do not. In one he laughs when he

14-1

Lines 5-7. Eglamore 524-30.

8 Degree 713.

10-13 Libins 223-24.

15-19 " 227-30

20-22 Eger 1211

22-23 Jutkin 1337

25. Merlon 1274-

(-1337)

sees a young man buy a pair of shoes, because he knows that the man will not live to wear them. In another he laughs because he knows that a child which is being buried and over which the supposed father is lamenting, belongs to the priest who is
 5 equally ignorant.

Characters, usually antagonists, often "wax wode or wroth" The queen in Triamore does so at the steward who attempts her honor; Helen, in Libious, will not eat for anger because it is Libious who is to rescue her mistress. The sympathizers of a
 10 fighter are joyful over his success; and, of course, lovers are so when they are reunited. But there is little more than mention of these emotions. In Lambewell, however, the queen, on account of anger and hatred, brings about the main part of the story, the trial. The steward in Triamore also causes
 15 trouble for the same reason.

This closes the account of what may be very broadly called the emotions.

The fact that so many themes so much alike occur in just this small collection of ten romances, is proof, perhaps, of
 20 how limited was the whole field of romance, and how popular were certain themes or motifs. Those in Eglamore, Triamore and Degree are so much alike that a person with difficulty keeps the three romances separated, especially toward the end. In Degree the exciting motif is that of a strange knight's over-
 25 powering a girl in a forest, one common in the simple traditional ballads. The other two also contain illicit love or passion, and in all three it brings about a separation of

17-1

Lines 2-4 Merlin 1300-

6. Trimmore 1207, 1493, Tibius 2046,
Eger 1057, Merlin 258, 1805, 2354.

7. Trimmore 88

8. Tibius 238

9-10 Tibius 2201, 2230-1, Eglamore 579-58,
Tibius 15-03-5-

10-11 Ind of Degree, Tri. 1573-1584, Egl. 1220-
1224, Eger 1373-78.

24-5. Degree 76-109

25-6. See Hind et al; The Bonny Hind; The
King's Daughter, Lady Jean; Prince Methen;
The Knight and the Shepherd's Daughter;
The Orison of Condemned; Young An-
drew.

26-7. Tri. 58-120, Egl. 648-50

27. Tri. 157-207 etc., Egl. 750-744.

the mother and father to be, so that there will be a son who will fill in the middle of the romance with his adventures in fight and love, finally fight his own father and bring him and his mother together. This last and the fact that in Eglamore and Degree mother and infant, separated, come near marrying later, has been spoken of under Human Relations. At the end of each, mother and father, as well as son and bride, are married. In Triamore the mother is exiled before the child is born and after its birth is taken care of together with the infant, while in Eglamore mother and son are set adrift on the sea and then separately taken care of by strangers. All three romances contain the motif of father's or guardian's offering a girl as a prize in a tournament and, of course, a few or numerous and very similar fighting adventures.

Libious contains these as well as a variation of the idea that some person, especially a ruler, lies in a tower watching for adventure or someone, that is, the knight watches on a bridge. Degree contains the rearing of a foundling by a hermit and the use of gloves and a sword and its broken off point as a means of identity, in the first place, between mother and son, and in the second, between the latter and his father. The hero, in both Eglamore and Eger and Grine, is the champion for the ruler and is in love with the ruler's daughter. In Triamore occurs the treacherous character- usually a secondary one and one inspired by passion - common in romance and ballad. In this case it is a steward who, because the queen will not submit to him, accuses

18-1

Lines 11-13 see Page 6.

13-14. Degree 775-798, 435-474, Tri.
1192-1246, 1297-1389, 1396-1500, Eglamore
513-578, (976-982, 1049-1060), 1120-1177.
15-17 - Libine 1378-79, 321-336

18. Degree 200.

21-23 see ~~under~~ beginnings of Eglamore
and 24.

25. See Sir Bawline, Sir Aldingar, Lord of
Ferne - Portiger in Merlin 47-
26. Tri. 157-

her to the king, of unfaithfulness. In Lambewell Guinevere, because the hero will not be her paramour, accuses him to Arthur of having attempted her honor. An echo of this occurs in Merlin where the author gives Merlin his third occasion for sardonic laughter. Merlin knows that the chamberlain whom the queen accuses of having attempted her honor, is a woman. Carle and Grene Knight contain the common temptations of Gawain's chastity. They and the Turk and Gawain contain the trial of his courtesy and bravery, the cutting off of the strange companion's head, at that person's request. The Carle and The Turk and Gawain have a consequent release from enchantment. In both the Grene Knight and The Turk there is an arrangement, according to which a blow struck at the beginning of the story is repaid at the end. Of course the heroes have adventures with giants or dragons, perhaps for the sake of a lady; and have a knight's daughter and perhaps lands offered to them as a reward; are healed by a lady etc. In fact, the whole fabric is familiar to any reader of romantic literature.

Customs and manners are not very numerous, probably because the romancers were not particularly interested in setting, because they used conventional material and because the field is so limited. - Elsewhere the fact will be spoken of, that the romances have to do with the nobility and their attendants, and the play of life, not the work-a-day world with its husbandmen, cooks and the rest.

By putting together details gathered from all the romances-

19-1

Times 1-3. Lambewell 275. See "Childe
Owllet."

3+5. Merlin 1336

7-8. 10. Barle-see end, Irene K. - begin., T. & H. - end.

14-16. T. & H. (129-136, 176-258), Degree 787-798,
Barle 52, Lib. 419-708, 2gl. 286-329, 513-578;
2gl. 687-709, Deg. 269-322, Barle 43-44

15. See Page 6. See also 2gl. 243-328, 2gl.
731-41.

22-25. See 60-61.

9-10. This beheading is also in Buchlin, La
Mule sans Frein and other French
romances. (Cambridge Hist. of Eng. Lit. P.
329 -)

details, each of which occurs in several romances- we may make out the following;-

When a knight comes to a castle, he knocks and is usually admitted by a porter, who leaves him at the door and goes and announces on his knees, the presence of the guest to the lord. The knight's horse is then taken care of by a maid, perhaps, - or he sees it provided for himself, perhaps, - and he enters the hall where there is a fire and perhaps candles, into the presence of the owner. Sometimes the knight rides into the hall, it seems. At table the king or lord "begins the dias" and lovers are seated according to some plan. At a feast minstrels play and receive largess. The feasts are several times spoken of as lasting forty days. Before sitting down to a meal all wash. Boards have been set, clothes spread and trenchers brought in. Before or at meat there is wine or other drink. After meat there is again washing. The lady or ladies of the family have come down to the meal to grace the guest, but retire to the women's chambers afterwards. It seems that ordinarily the lord and his men dine in the hall alone. Men and woman seem to have access to each others rooms. In fact, a favorite position of the lady, is sitting on her bedside. The lady of the house and her maids lead the guest to his sleeping apartments and put him to sleep with music- singing, and playing on the psaltry or harp. In Libious there is a dwarf who can play on the fiddle, "crowde, soutrye, harp and ribble: "he could much of minstrelsy, game and glee and is a jester.

20-1.

- Lines 3-5 S.K. 92-108, Carle 131-5
6. S.K. 304-6, Carle 173, Eger 1250, 239.
7. Deg. 616
8. Deg. 624, 663, 40 S.K. 307-312.
9. S.K. ~~307-312~~ 109-110, Lib. 202, 880;
10. Egl. 1028-1031, Tri. 1555-6,
10-11. Eger 1376, Carle 472
11-12. Egl. 1216, 1026, Carle 463-7, 475-8.
12-13. Egl. 1281, Eger 1391, Lib. 1055
13. Lamb. 167, Carle 471, 305, Deg. 671.
14. Deg. 660, Carle 470.
15. Deg. 662, Carle 291, 306.
15-16. Egl. 1034, Deg. 690.
16-18. Carle 217-20, S.K. 313-323, Deg. 692
18-19. Tri. 502, Carle 305-8, Eger 12048, Egl
105-8.
19-20. Eger 299, 334, 369-372, 654, 1142, Egl.
129-134, Egl 642-
20-21. Deg. 698, Lamb. 115-17, Egl. 646.
22-23. Eger 848-860, 1194, Deg. 699
24-26 Lib. 148-153. See also - for dwarf - Tucker
Bauhin 12-14, Deg. 644-, Lib. 119, 133-

Rulers or knights go to mass on certain occasions. In Eglamore " clerks" say grace after meat. Marriages are several times spoken of as performed by bishops perhaps at the church door. In Eger and Grine there is a handfasting in the presence of three bishops. The Carle of Carlise promises himself to build a chantry for the souls of those he has slain.

Hunting is spoken of but only several times in a^{ny} detail. Hounds were used and also hawks; and the prey was deer, harts, hinds or does and sometimes boars or wild swine.

10 Though fighting is so very often spoken of, we gain little actual knowledge concerning its laws or customs. In Eglamore ata tournament-

" The ruler of the game gan tell,
' This is the priceⁿ of Israel,
15 Beware for he is wight."

" Rings were made in the field
That lords might therein wield."

" Heralds of arms soon on high
Every lord's arms gan descry".

20 " Heralds of arms cryed then,
' Is there now any manner of man
Will make his body good
That will just anymore?
Say now while we be here'.

2 - 1

1. ~~Zine~~ 1. Egl. 513, Zger 1326, Leg. 36-8, 409-10, 587, Carle 16-17.
2. Eglamore 1025.
- 2-3. Tri. 1558, Egl. 1274, Carle 428. Leg. has a marriage before all the ends 870-878; Zger has just "married" - 1406, 1442, 1390. Lit. (1390) has a marriage in other versions at the end.
4. Zger 1274.
- 5-6. Carle 421.
7. R.N. 284, 361, 406, Tri. 426
8. Tri. 1035-6, 1069-72, Egl. 164, 282, 782, Lit. 33, 1064, Carle 18-20, 61-, 12-15, Egl. 1046-
16-17, Egl. 1121 -
18-19, Egl. 1139 -
20-24 Egl. 1184 -

Then a while they still stood".

But details like these are scattered and rather rare. In fact, one does not learn much more than this about fighting from reading the rest of the romances. There are details of action
 5 rather than custom. A knight kills his rival's horse, breaks his sword etc., or there is great hewing and clashing of arms in warfare. Only once appears a sword with a name and history, so common in the epic - that is in Eger and Grine. But people come in procession to meet the conqueror, and knights have their
 10 play in the open- that is, jousting, dancing, reveling and singing.

Here and there appears a bit of civic custom which acts as a reminder that the romances belong to England, even if they are supposed to take place in foreign countries. The most
 15 about one is found in Lambewell where the hero is tried by a jury, but there is not enough to make the proceedings very clear.

After Eglamore has conquered the dragon outside of Rome, the emperor has the news spread by each officer in his bailiwick.

In Triamores:-

20

"Both parties were full swore

To hold the promise that was made before".

In Degree the lady says to the hero,-

"All my lands I seize into thy hands".

In Eger and Grine the second hero obtains the renowned sword by
 25 giving the deed of his land and that of Eger as security. Eger is poor because his older brother has the property. Hanging and drawing is

22-1

Lines 7-8. Eger 558

8-10. Egl. 336, 719. Lit. 1505. Lamb. 225

~~12-14~~

14-16 Lamb. 229-

17-18. Egl. 716-18.

19-21 Tri. 1186-

22-3 Dep. 809, 331, 494, 524.

24-5 Eger 586

25-6 Eger 26-8.

26. Lamb. 296, 406, 496, Tri. 95, 589-593.

several times spoken of. In Merlin burial alive appears as a punishment for adultery.

In Eger and Grine we find Eger at one time, sitting in a window niche, reading romances. Father or guardian offer a girl in marriage. Three times appears the custom of dubbing into knighthood. And last of this miscellaneous group of customs - people seem habitually to look from the towers, when they are watching combats or waiting for adventures or whatever may come.

As is to be expected, because at least their material belongs to the middle ages, the romances have a warp of religion in various phases. The author gives his own attitude by an invocation at the beginning or end or both, and tells that a hero was successful through God's might or that and his own sword. Characters pray for success in combat or in love. A person usually the hero, trusts to God's might, or that of Jesus or Mary. People give thanks or call down blessings. Oaths by the saints- Michael, Simon, John, Gile, Dennis, Leonard, James, "Charity", by God, Christ, or Mary or by "Him, who died on tree", and the like, are frequent. But they are a part of the stock phraseology and apparently most of the time mere line fillers. The various romances have their respective favorite three or four, but James and John are common to several. Church ceremony and rites play a part. Weddings, as has already been said, are several times spoken of as being performed by a bishop, perhaps at

23-1.

Lines 1-2. Merlin 1107, 320, 659, 708, 770-,
887, 1122.

3-4. Eger 627-

4-5. Egl 585, 1241-, Eger 1259-, Tri. 658-,
Leg. 331, 365, Cule 348-.

5-6. Egl. 932-40, 960, Eger 1416, Tri. 1179.

7-8. See Page 18. also Eger 1109-, 647-8, Egl.
710, 827, 1142, 1260, Tri. 748, 142, Leg. 799,
879. In Lib. the witches take to bridges

- 324, 1402. Eger 647-8 - Marglaine
watches Eger ride off, from the tower

14-15. Lib. 559, 734-5. People pray for the
hero in Egl. 96, 554, Lib. 664

15/6 T&R, 284, Egl. 543, 680, Lib. 250, 1155, 1181, 118

17. Lib 736, 1114, T&R 185, Cule 191, 416. T&R 292,
Cule 452, Leg. 883. ~~814 494~~.

18. Merlin 2117, 2146 etc etc. Egl. 409.

Compare Vaths also in Trist. ballads.

23-24 - Compare Egl. 109, 118, 155, 201, 210, 216 etc
with Merlin 859, 1130, 1132, 2092, 2117, 2120,
2146.

24. Lib. 6176, 536, 643, Eger 949, Merlin
859, 2120.

24-25. See Page 21.

church; and King Arthur has a mass said, at the beginning of the Grene Knight. Sir Degree practically begins with the visit of the king and his daughter to a neighboring abbey, for the purpose of attending mass. Later, Degree does so and makes
5 offerings to the Father, Son and Holy Ghost. Lambewell is spoken^{of} as giving religious rewards. As in the old miracle plays, God and Christ are interchanged—"God, who died on tree", etc. In Turk and Gawain there is a hit at the clergy because of their pride.

10 Religion appears sometimes in strange connections. In the Grene Knight, for instance, when Gawain gives the knight the illicit kisses received from the knight's wife, he says, "kisses such as God gave me". Lambewell, further, brings in the name of Jesus when he wishes to come to the lady. Likewise, at the
15 end of The Carle of Carlise, ^{the} Carle, after he has been released from enchantment in which he has killed fourteen hundred people in forty years, is about to establish a chantry in ^{which} masses are to be sung by priests until dooms day for the souls of those killed.

20 Merlin is steeped in religion and sounds as if a monk had written it. When Vortiger, a treacherous steward, has gained control of England, with the help of the "Saracen" king of Denmark, and there is intermarrying, the land, the author says, is in the hands of the devil. What may perhaps be more particularly
25 early called Christian supernaturalism— or better still, Hebraic— appears in the passage dealing with Merlin's birth. This part

24-1

Lines 4-5. Leg. 409-

5-6. Lambewell 211-

6-7. See "King James and Brown in Child's
Ballads. Page 442. sta. 16. Lib 2159, D.K. 56,
Tri. 568, 2gl. 1-2, 726, 683 etc.

8-9. T & D. 154-

12-13. D.K. 426

13-14. Lamb. 172-6

14-18. Gault See Page 21.

24. Merlin 419.

of the story runs as follows; According to David and Moses,
when Satan and his crew were overthrown and Heaven, at the word
of our Lady, was shut against them, certain fiends who stayed
in the air, having heard that there was to be a Christ, plotted
5 to have an anti-christ. These fiends, then, tempt a certain
family; and, in spite of the efforts^{and warnings} of a wise and good old
hermit, succeed in begetting a child by the last member of
the family. Their plan is frustrated, however, by the hermit,
who baptises the uncouth little Merlin and thus ranges him with
10 the forces of good in the world. Later, wise men, whom Vortiger
has imprisoned until they shall find out what will cause the
walls of his castle to stand, see signs on a cloud to the effect
that the blood of a five year old child who was conceived with-
out a father, would make them do so. Still later, Merlin himself
15 explains that the signs were made by his supernatural father
for the purpose of getting him killed.

The supernaturalism in Eglamore, (Triamore has none) Degree
and Eger and Grine is so conventional^{on} and vague and has so little
made of it that it can hardly be said to have come from any
20 particular source. Giants and dragons, perhaps a number of feet
high or long, are the matter-of-fact means of trying the hero's
prowess, in the first two; and in the third there is only the
invincible Sir Gray-steele, whose strength waxes and wanes
according to the time of the day, and who is the ruler of the
25 "Forbidden Country".

The six romances dealing with Arthurian material, however,

25-1.

Lines 1-10. Merlin 562-

10-14 Merlin 502-

14-16. Merlin 1571

20-22. See Page 19

22-24. Sawaine strength also waxes
and wanes. (Schopfield. Eng Lit from
N.C. to Brewer. Macmillan 1906 - Page 232)

25. See "Kinnmont Willie" P. 455 in Child's Ballads
sta 20, l. 1. "Batesable Land".

though to a great extent merely conventional, suggest perhaps a Celtic origin.- These include Merlin, which has, in addition to the other supernatural matter just spoken of, the kind that can be considered here.-The Turk and Gawain, for instance, come to a hill, which opens and closes upon them, while there is a warring of the elements. The rest of the story takes place in the Isle of Man, in a castle where there is a "Heathen Sultan" who has a rout of giants at this command. The Turk, "a dwarf", goes through the same decapitation that the Grene Knight and Carle do, as has been shown in Motifs; and he becomes invisible at will. Merlin disappears and he and the Carle appear unexpectedly and both have superhuman knowledge. Merlin and the Grene Knight can change their shapes as can also the Grene Knight's mother-in-law. The description of the Carle somewhat suggests the Welsh tales. His mouth is wide, his brows are a span apart, his eyes burn like fire, his fingers are like tether stakes, his hands like loaves of bread. He is fifty cubits high and drinks fifteen gallons of wine at once. The heroine in Lambewell is a lady bountiful who appears before Lambewell at will and finally takes him to Avilion. The final and most important adventure of Libious comes in connection with two "clerks" and the lady of Sinadown, whom they have been keeping in the form of a snake. He enters a castle reared by enchantment, where there is light and wonderful music by many musicians all dressed in purple, which all suddenly disappear and give place to thunder, earthquake and the apparent falling of the walls. Afterwards

24-1

Zinner 4-6. T. & S. 66-

7. T. & S. 129, 131-2

8-9. T. & S. 271-294

10. See Page 19.

11-12. Merlin 1673, T. & S. 232; Merlin

1144-, 1073-, 1186-, 1229-, 1278, 1304-, 1340-,

1458-, 1571-, 1617-, 2288, Bule 225-6, S. N.

253-487(?)

12-13. Merlin 1916, 2081, 2113, 2134-, 2170,

S. N. 55-7.

14-18. See description of "King Henry", P. 58
Child's bullate (Sargent and Pittsidge), "Teeth
like tether stakes".

15- Bule 179-

19. Zumb. 157, 219-, 217, 218.

20-26 - Lib. 1891-

the snake appears and is released from her enchantment by kissing Libious. On the way to the lady, Libious, in one place kills two giants and in another, has his Venusberg experience.

Nature plays very little part in the romances. Flowers seem to be used only in comparisons, except the word flowers; Oaks are (often) rather mentioned, and once or twice yew, chestnut and cypress. Horses, hounds, boars, deer, harts are spoken of in connection with fighting. Griffins, lions and boars appear on shields, dragons are "fought", and Gawain, in the Grene Knight, encounters wolves and "ferlies". The bird list common in other romances, is not found here except in Egar and Grine. Elsewhere there is mere mention of "birds" or "foules" except in Lambewell where the lady's eyes are compared to those of a falcon or jay. As regards landscape and topography--there is mere mention of castles, towns, towers, forests, water or river sides, sea, hills, dales-- only several in each romance. One touch that seems vivid, because not resembling anything found elsewhere, appears in Eglamore, line 376. But even here only the fact is stated that the hero sees the boar coming up the cliff side, after having taken his morning draft at the sea. In Libious there is a nature touch that seems rather natural, in a short passage which is like a breath of air in the midst of the barren "adventures". Libious saw adventures in England and Wales--

25

" - It befell in the month of June,
When the fennel hageth in the town
All green in seemly manner.

27-1

- Line 1. Lib. 2134
2-3. Lib. Part 3, 1507
5. See Pages 52-53 - description of women.
Also Page 27. "fennel". "Flower" Egl. 677, 765,
Neg. 65, Eger Page 28.
6. oaks - Egl. 347, 391; yew - Lib. 601; Chestnut
Lib. 1263; cypress. Egl. 276. Egl. 364 in the
the traditional ballad "set his back to an oak".
8. Griffins - Tri. 1426, Egl. 965; Lib. 92, 270,
Carle 56; lions Lib. 325, Eger 962; "boars"
Eger 962, Lib. 1675; dragons Egl. 667, 686-90,
Neg. 277, B.K. 280, 284
9. Dragons in Merlin "figlet" - 1445-.
Dragon and bear on shield - Eger 962-3
11. Bird list - Eger 921-4. See Page 28.
12-13. Lamb. 512-13
14-16. Lib. 1573-4, 1578, 1328, 1332, Neg.
40, 52, 59, 266
25-27. Lib. 1321-

The midsummer day is fair and long,
Merry is the fowls' song,
Notes of birds on briars."

But it is to Eger and Grine that we have to turn for nature-
5 such as there is in the romances - as well as for everything
else, if we wish to find some literary charm. Though what the
author says is conventional, he succeeds in creating real at-
mosphere and beauty. Near the beginning of the poem, Eger,
after his defeat, approaches a castle when- "The moon shone
10 fair, the star cast light." and sees a green arbor. Later "the
birds sang in the green arbor". But the most important passage
is the following, which illustrates most of the points already
made concerning birds, flowers etc. —

"Early on that May morning,

15 Merrily when the birds can sing,
The throstlecock, the nighingale,
The laverock and the wild woodhall,
The rooks risen in every river,
The birds made a blissful bere;
20 It was a heavenly melody
Pro a knight that did a lover be,
On the one side to hear the small birds singing,
On the other side the flowers springing.
Then drew forth of the dales the dundee,
25 The sun it shown both frest and clear,
Phoebus got up with his golden beams,
Over all the land so light it gleams;

2F-1 .

Lines 9-10. Eyer 205-

14-27. Eyer 919-37

He looked upon the other side,
See parks and palaces of mickle pride
With seven towns by the salt sea,
With castles fair and towers high.

5 Over the river were riding places two,"

Of the sciences and arts only medicine and nursing, music,
architecture, the art of making and decorating armor and perhaps
jewelry can be said to appear at all. The first is found in
three romances. One has it only to the extent of saying, that
10 a woman sends for a leech and another, that the hero lies in a
bath of herbs all night, in one place, and in a second is healed
with salves by an emperor's daughter. But from Eger and Grine
we obtain some knowledge ^{concerning} a method of treatment, something
about symptoms and apparently an attempt on the part of the
15 author at heightening interest in a situation; and we find a
woman physician. Loosepain, one of the heroines, searches a
hero's wounds, washes with warm water, gives drinks of spices,
uses salves, plugs with silk (dressing twice cost forty pounds
besides the drinks) and then gives a green drink which has an
20 effect described thus:-

" Soon in my wounds it was seen

The blood was away, that drink was there,

And all was soft that erst was sore",

And the hero feels as if he could fight again. In one passage,
25 when the hero praises the lady's skill, she says the effect
of the drink is not lasting, but that, if his lady will do as

29-1 .

Fines 9-12. Tri 874; Lgl. 50F-10, 731-41.

15-19. Lger 283-4.

20-24. Lger 292-

she did, his wounds will " soft and heal full soon! The lady gives him wine to keep him up until he shall get home, but before he does so -

" Then all my wounds wrought at once,

5. As knives had been beaten through my bones",
and he falls unconscious. His friend gets the most successful leeches, but they cannot help him. The Earl offers forty pounds to any leech who can, but it is nine days before one comes. In the mean time Eger's sweetheart comes who could perhaps aid him,
10 holds proudly aloof. In lines 806-10 Loosepain says that no leech can make a severed finger grow to a hand.

Music does not appear in several of the romances. In the rest it takes the form of mention that minstrels are present at feasts, or that women entertain a guest or guests by playing
15 on a psaltery etc. But this matter and that of the accomplished dwarf have been discussed under Customs. In addition, trumpeters and tabor players are at one time said to describe a fight; and at another time trumpeters and buglers shall blow, if a lord conquers in fight; At still another, the hero finds minstrels
20 the only occupants of a splendid hall, (which has already been mentioned several times), reared by necromancy, and hears them playing on trumpets, horns, psalteries, harp, fiddle and organ. In Lambewell the only mention is " Lambewell feeds minstrelsies".

The nearest to anything really concerning architecture
25 we find in Merlin and Libious. In Merlin there is first the passage where the king sends for masons and carpenters to

30-1

Line 1. Eger. 313

3-6. Eger 339-40.

6-7 Eger 385, 449-

12. Tri. S.K., T. & A. Merlin

13. Egl. 1286, Carle 463-6, 475-6

15-16 See Customs Page 20.

14-15. Lib. 1534, Egl. 499, Carle 218-20,

Eger 265-272, 853-55.

17. Lib. 988

18-19. Lib 1604

19-22 Lib. 1882, 1896-1901; Carle 463-6,
475-6.

23. Lamb. 210. See also Egl. 1286 for
treatment of minutes.

build a strong castle wrought of big timber, lime and stone,
 then where the man build at the walls -hew timber, carve stone
 lay a foundation- bring them up breast high. Several times
 elsewhere walls are spoken of as of stone or of lime and stone
 5 and finally, Merlin's mother is told of as confined in a tower
 of stone, which is strong and high so that no one can come to
 the inmates, and has a window to which is tied a cord whereby
 necessities are drawn up. In Libious there is the rather
 elaborate description of the interior which has been discussed
 10 under Music and Supernaturalism. There are pillars of jasper
 and crystal, doors of brass, windows of fair glass, that have
 images upon them, and painted walls " marvelous to behold".
 Something more remote from actual architecture is found in
 Lambewell where the fairy lady is in a rich pavillion. This has
 15 knobs each of which is worth one hundred pounds, and on top
 it has a griffin of shining gold, which has in its mouth a
 carbuncle that shines like the moon. Eger several times has
 something about castles fair and towers high; and Libious has
 pavillions of much pride and a castle fair and wide. For the
 20 rest- there is mere mention of castles- that is, a knight is
 said to enter a castle- palaces, chapels, churches, pavillions;
 chambers, bowers, halls, stables, gates, towers, walls, bridges;
 doors, windows, floor, dias, fire places. Of these, castles and
 hall and chamber seem to be mentioned most frequently- ten to
 25 twenty times-; some of the rest only two or three times.

In the numerous fights armour and weapons are, of course,

31-1

- Line 1, Merlin 439-41.
2-3. Merlin 452-457
3-4. Lit. 763, 996; Zgl. 278, 335; Eger 1423
Carle 375; Hey. 190, 607. See also "Captain
Barr" Page 434, sta 3 of Child's Ballads.
5-8. Merlin 921, 924, 926-9.
10. See Pages 26-27, and 30. Lit. 1892-1921
13-17. Lamb. 102-16. "like the moon"
a seemingly common figure. See Eger.
968-70.
17-18. Eger 412, 936, &
18-19. Tibius 1330, 1571-1575
21-23 Examples - palaces - Lit. 1809, 1890,
Chapels - S.N. 149, 232; church - Tri. 1549, Zgl.
1063; pavilions - Lit. 1330, Lamb. 102;
chambers - Lit. 1513, S.N. 307; bowers - T. & S.
80; halls - Tri. 503; stables - Eger 240, Carle
173; gates - Lit. 1332, S.N. 98; towers -
Lit. 765, 1517; walls - Zgl. 277-8, 528;
bridges - Lit. 324, 1379, Hey 613; doors -
Eger 1123, Carle 360; windows - Merlin
Lit. 2129, Carle 475; floor dias - Hey.
629; fire place - T. & S. 119;

spoken of; but there are few descriptions. Those that are given consist of only a few words, except the one of Gray-steeb accoutrements in Eger and Grine. In the several romances which contain description there seems to be a fondness for azure field and gold figures in shields - in several cases, griffins. Variations are a black shield with three images, another likewise black with three boars heads, another of green with three gold lions. Eger in Eger and Grine has a coat of Milan - an inheritance - and a helmet of "Paris work"; but Gray-
 10 steele has red shield and spear, golden "gear", purple adorned breast plate, helmet that shines like gold, leg pieces set with gold and precious stones and arm pieces set with gold and silver. On his shield are a dragon, a unicorn, a bear and a boar with a ramping lion in their midst; his gorget is
 15 wrought with "rich mail"; a mace has a carbuncle on top that shines like the moon; the horses breast plate is of "silk of Ind".

Jewelry has just appeared in connection with armour and architecture. There are only three or four mentions elsewhere -
 20 in Grene Knight only one, that Gawain's bridle is set with stones and fretted with gold and pearls, and in Eger merely "jewels", in one line, "gold beads" in another and brooches, beads and other jewels worth forty pounds, in a third.

With the matter of ethics the romances were little concerned
 25 In all the poems there are about six passages that are maximally like, and some of these are rather lack-a-daistical. The best

32-1

- Lina 2-3. *Pringsteles armor.* Eger 95-3-
3-4. 2gl. Lit. Eger, Berle
5. guffins - Berle 53, Lit. 270. 2gl. 965; Lit. 92
4. Lit. 1381
7. Lit. 1675
7-8. Lit. 325
8 - Eger 169, 173
10. Eger 953 -
20. B.N. 271-3
22-32 Eger 780, 331, 611-12.

are the following;-

" The man that heweth overhigh
Some chip falleth on his eye.
Thus does it ever fare. "

5 " But all men in loving shall never be wise "
and -

" Thus ungracious deeds without mending
Can never escape without an ill ending".

In Triamore, which contains considerably more comment than any
10 of the other poems, the author only makes clear his attitude
by calling a steward a traitor several times, having the queen
do so and saying once, " And that was a sinful deed". In Degree
the author says, " Look what folly happened then, that he
should marry his own mother ", when the hero, in ignorance
15 of their relationship, goes through the ceremony with his mother
and then, after the relation has been immediately discovered,
only, " they were too nigh of kin " (to be married). Heroes
are called brave, courteous, gentle etc. and heroines, gentle,
(as has been said before); and traitors are called traitors.
20 Immoral action comes to view really only in connection with
love passion, which has been presented under the topic, Love.
Altogether, on account of the fact that there is very little
immorality, that expression is conventional and that there is
very little comment of the author, the poems seem unmoral
25 in tone. There is a difference among them, however,

33 - 1

Lines 1-3. Eglamore 67-9.

5-8. Eger 1089. Eger 798.

7-8 Eger 1089

Others are

29. "full time it is by God in heaven,
1229- that men met at sunset steven",

29. "parting is a pining pain
10337-8 but old friends can not be called again"

Carle "such as he takes, such shall he brew"
121-3 such as he shops, such shall he sew,
such as he breweth, such shall he drink"

10-11. Tri. 14, 336, 347, 91, 109

12. Tri. 330

12-13. Lxy. 501

17. Lxy 888

19. Quot. matter in parenthesis.

21. See Pages 11 and 12.

For instance, Degree, Carle and Merlin seem to have been written ^{by} boors and Eglamore and especially Egar and Grine, by gentlemen.

111.

External Structure.

Four of the Arthurian romances have been spoken of before
 5 as between five hundred and six hundred lines long. The other
 two, Merlin and Libious, are the longest in the collection and
 reach two thousand three hundred and seventy eight and two
 thousand two hundred and forty, respectively. The rest are
 between nine hundred and one thousand six hundred.

10 All of the romances except Carle and Triamore (Turk
 and Gawain is in so fragmentary a state that one cannot tell)
 have the romance division into parts corresponding roughly to
 adventures and fairly well unified. These have a brace at
 the beginning including a varied number of lines not differ-
 15 enciated in any way, preceded by a numeral and the word part,

thus - ^{2^d Parte}
 (Parte)

Egar and Grine has only the
 numerals and the word. Sometimes the brace looks as if it
 might have slipped along too far, judging from the sense; but
 usually it fits and there is sense of division. Division is
 20 sometimes prepared for in so many words, for instance -

" Now let us leave chiding at home,
 And speak of ^{gone.} Sir Grine that is to the battle,
 All the wilderness that there be
 Grine rode it in days three;
 He met a squire by the way;

34 - 1

lines 4-5. Lamb, Curle, S. H. T. & S. Page 5.
21-25. Eger 721-.

4^d Part^e With fair words Grine can to him say,
 ' Sir etc' "

or-

5^d Part^e " Now let us of his mother fail
 And turn us to another tale."

The first illustrates the "shift" also. Usually part runs into part thus -

" He took his leave and forth went,
 His way now hath he tane;

10 2^d Part^e { The high streets held he west
 Till he came to the forest".

Sometimes there is formal transition but no division, usually where the parts divided would not have unity or include enough. An example is; -

15 " Now of King Arthur no more I mell ;

But of a venturous knight I will you tell",
 in the Grene Knight, where the author has only introduced the story. The undivided Triamore has several such passages. Once there is a blessing formula, something which will be spoken
 20 of presently. It comes at the end of the Merlin's birth account, and suggests that this may be another, or part of another, romance wedged in here.

The foundation verse in ^{the} romances seems to be the iambic tetrameter rhyming in couplets. Five of the romances
 25 are written in that entirely and the other five, in stanzas which are multiples of a couplet and a single iambic trimeter

35-1

Lines 4-5 Merlin 1208

8-11. - 2y. Part 2.

15-16. D.K. 36-7.

19-20 Pages 42, 45.

24-25. Degree, bark, Lamb. Merlin. 2y.

The stanzas are usually six or twelve lines long but sometimes three, nine, fifteen or eighteen. The fact that sometimes the trimeters of a six or twelve line stanza do not rhyme and that usually all of the trimeters of the long stanzas have the same rhyme, works against the thought that the longer stanzas may be combinations of the shorter. The rhymes seem slipshod, partly because the transcriber probably made mistakes, partly because we are not certain of the pronunciation, but usually because the romancers really did not bother much about having it accurate. Examples of the kind of rhyme which is quite common, are Triamore-deer, Triamore-stowre, heard-said, him-weapon. The verse is really quite irregular as might be expected; but there is a sufficient predominance of iambic tetrameters and trimeters to establish the rhythm. Sometimes it is impossible to scan the lines, and a person runs words together to keep the rhythm; at other times the irregularity consists only of a single anapest or troche, or once in a while, a dactyl, in a line of iambs. Sometimes an initial or final iambus is truncated; occasionally there is a feminine ending. Sometimes there are trimeters where there ought to be tetrameters and the reverse, and occasionally even dimeters. The only real example of triple rhythm seems to be the following from Eger and Grine;-

" Wringing and wailing and riving their hair,
Striking and crying with voices full clear".

Alliteration appears usually in stock descriptive expressions,

36-1

24-25 2ger. 1111-1112

anyway, usually in very trite lines; but there is not an excessive amount of it. Some examples are -"Mary mild", "mickle might", "she was both blithe and blee", "stiff in stowre", "helm and hauberk both he hent", "I tell you this tale for true" and "seemly served in seat".

The writers seem to have been a good deal hampered by the necessity for stanza and rhyme. This fact is, of course, especially noticeable in those poems having stanzas. There are descriptive adjectives at ends of lines that seem dragged in for rhyme because they do not necessarily apply or mean anything. Sir Bredbeddle in The Grene Knight, for instance, was "a man of mickle might, and lord of great beauty". In Eglamore -594- "that sweet thing" appears at the end of a line apparently to rhyme with "ring". In Carle -427- a lady is "clear" to rhyme with "fere". The writers became prolix by putting in whole lines just to fill up. These are stock lines in which the author appears, as-"I dare it safely swear", "I tell withouten scorn", "I tell you this tale for true". They are belated descriptions of characters-

20

"The emperor of Rome brought him soon,
Constantine, that was his name,
A lord of great longing".

These lines come in after the emperor has appeared several time already. -Or they are a useless repetition, as in "Many came to that lord's place to that worthy one", or "To Carlisle he came on Christmas day, into that fair country". Sometimes

37-1

- Lines 1-4. Egl. 680, S.K. 40, 45, 46, 76, 276, 176,
12. S.K. 40-1. See also Tri. 433
13. Egl. 978, Carle 357, Egl. 852, 864, Lib. 2.
14. Egl. 1070, 1109
15. "Clear" S.K. 320
17-18. S.K. 84, 270, 276
20-22. Egl. 728. Lib. 688, Egl. 34, 618.
23-4. Egl. 710, 719.
24-25 S.K. 20-21
25-26 " 88

the lines are nonsensical, as in - " Into a chamber they went,
at full great speed," where "speed" is apparently only used to
rhyme with "need"; or in - " perchance I may help at need,
either loud or still".

5 The diction and phraseology of the romances soon become
remarkably familiar, because of their extreme conventionality.
Apparently the only case, however, of the common epic epithet,
the certain epithet always applied to a certain character,
is that of " crabbed knight" connected with Sir Kay of Arthur's
10 court, probably because he never does anything but be crabbed.
Gawain is usually always somewhere spoken of as courteous
and gentle, but he has the stock descriptive phrases of the
other heroes applied to him as well. These last will be
dealt with more fully under Characterization. In addition
15 to them there are such as "of price", in connection with
things usually but also persons. In Lambewell, for instance,
in line 115, there is a "bed of price" and in line 436, " a
lady of much price" . Or there are apparently some even more
nonsensical such as- " I can love both loud and still", or
20 " glad and merry for all thing". Figures are rare. Most of
those that are present are trite comparisons used in descrip-
tions of people, and will also be dealt with under Character-
ization. One outside of these is the " as his life ", used
several times where father or husband is said to love someone.
25 Phrases that are not common but seem trite to one familiar
with the traditional ballads are; " under the greenwood tree",

38-1.

Lines 1-2. B.N. 307. At least the idea
in Tri. 1551 "as full guests hente they live &
and ¹⁵⁵⁴ would no longer abide."

4. - B.N. 336, Leg. 756, Lamb. 147, 264, Mer-
lin 2164

9-10. Carle 147; T. & R., 19; B.N. 154.

11-12 B.N. 370, 433, 473; Boke 30, 134, 139, 155,
373

12-13 Carle 4 stiff and stony in stowe, 3 -
meek as milk in bower, 2 sober and sound
28 "the sheen"; Lamb. 427. gentle knight,
222 gentle k; B.N. 46 stiff in stowe, 64
bold and hardy, 314 gentle, 471 gentlest.
14. Page 52.

19. Lamb. 147, 264; Merlin 2164; Leg. 756.

20 Lamb. 276

22-23 - Page 52

23 Leg. 17, B.N. 44.

26. B.N. 353. In Ballade - ^{Page 282 Chib.} R.H. and the Lamb
sta 2, line 4; 10-4, 23-2, 78, ~~251-78~~: Adam Bell
P. 257
101-2; Ieste P. 266 sta 79, line 4; 265-
176-4, 195-2, 197-4, 262-2, 287-4, 284-4,
310-4, 312-4, 328-4, 377-2, 449-4.

" lie ~~dead~~ all on a row", " fought all a long summer's day",
and " busk thee and make thee yare". There is never in the
romances the elaborate stanzaic climatic repetition of the
traditional ballads, nor what is more particularly refrain
in them. The nearest approach to refrain like the following -

" " Lady Margaret then called her servants all,
By one, by two and by three;
Go fetch me the bottles of blood red wine
That Lord Thomas may drink with me.

10 They brought her the bottles of blood red wine,
By one, by two, by three,
And with her fingers long and small,
She poisoned them all three."-

is perhaps the beginning of Libious where the hero is constant-
15 ly referred to thus;-

" ----- fair and bright"

" ----- for he was so fair and wise"

" ----- no child so fair of sight"

" ----- and art so fair and wise"

20 " ----- for thou art so fair and wise."

However, repetition of incident with usually one repeated line,
appears several times. For instance, in the Carle, one of
the guests says he must look after his horse, leaves the
hall, finds the Carle's horse with his own, turns it out,
25 is punished by the Carle, comes back and is ask^{ed} where he has

39-1

Line 1. Tr. 1092. Robin Hood and the
Butcher P. 295, sta 24 & 4. ^{R.H.} Cretal Friar 298-
12, 16-4, 20-4; 299-7-4; ~~Adam Bell~~

Beste 259-60-2, 229-4, 306-4, 389-4, 448-4

Line 1. "fong etc" - Guy of Gisborne 280-37-2;

Cretal Friar - 300-22-2. Prider of Wake-
field 301-6-2-3; Fair Margaret and Sweet
William - 157-1; Caroline 161; Merlin 1529,

Weyre 356-; Lamb. 418, 510

2. "bushe etc". Egl. 344; Guy of Gisborne 2279-5;

~~R.H.~~ & the Monk 283-21-2; Adam Bell 253-
144-1; Best 273-340-3; Captain Carr 436-

25-1, 26-1.

2. 3-4. See Two Sisters Page 15, Edward P. 24,

Heart 41-45.

5-13. Lord Thomas and Lady Margaret

P. 566. stanzas 14 & 15

13-20. Sibius 13, 25, 41, 72, 75.

21-22. Carle, Lamb., Eger, Merlin.

22-25. Carle 227-290.

been by the second guest. This second ^{man} does likewise, as does also the third except that he treats the Carle's horse kindly and is rewarded. Each time almost the same words are used. In Lambewell, just as the hero is to be condemned, two
 5 maids belonging to his sweetheart, ride up and tell King Arthur to get ready for their mistress. Presently two others come and do likewise; then appears the fair lady herself. Repeated lines are, -

10 " And they were clothed in rich attire
 That every man had great desire"

and

" My lady is much fairer certainly etc."

In Merlin there is the same sort of thing where Merlin laughs the three times and again where he appears in dis-
 15 guise several times. In Egar several descriptive passages are repeated. The kind of repetition which Hart thinks is peculiar to the Anglo-Saxon poetic style, the repetition which seems due to an author's being unwilling or unable to leave a subject, the coming back again and again, is found
 20 occasionally. A good example is the following; -

" That good knight comforted the queen
 And said, ' At God's will all must be,'"

 Sir Rodger for her hath much care
 For oft she mourned as she did fair,
 And cried and sighed full sore;

40 - 1

Lines 4-6. Zamb. 415-438, 455-487, 503

9-20. Zamb. 19-20, 459-60;

12. Zamb. 427, 471.

13-15. Merlin 1274-1289, 1299-1325, 1334-1381.

15. Eger 2080-2185, 1219-20, 1184-5, 1225-85, 1251-4.

16-19. Hunt P. 194.

20-25. Tri, 224-258. See also 1276-1285.

Lords, knight and ladies gent
 Mourne~~d~~for her when she went
 And bewail~~e~~her that season.

The queen began to make sorrow and care
 When she from the king should fare
 With wrong against all reason.

Forth they went in number three etc"

Slightly incremental are such passages as the following :-

" Many furlies he then did see,
 Fouls of the water then did flee,
 By brim and banks so broad.

Many furlies then saw he,
 Of wolves and wild beast sicerly,
 On hunting he took most heed."

15 The repetition of message by messenger is not found. Something like it is the following in Eglamore where Christabel -

" Lay and looked over the board
 And made signs with her hands",

and later on the squire reports,-

20 " She maketh signs with her hands."

There is also the ballad vague personal pronoun as in the following :-

" ' Thus I you found ', and told him all.

He set him on his knee full blis^dthe ";

25 and the quotation which is not assigned but which can be place^d by means of the context :-

41-1

Lines 8-14. S. N. 280-5. See also Tri.

398-403, + ~~Tri 1266-8~~ Tri. 613-630.

16-18. 2 g. 837-

21-24. Day. 244-5. S. N. 92-3-4.

Bornie Currie P. 43, sta 14-1, sta 16-1.

" ' How fareth Sir Eger, ' Sir Grine gan say,
 ' The better that ye have sped on your journey,
 ' Rise, Sir Eger, etc."

There are the common references to source, " as I heard true
 5 men tell, "as it is in Romans told", " the story doth say",
 or just " as I understand". The author also brings himself in
 thus - as has been shown under Verse and Stanza - " I dare
 it safely swear "; and exclaims thus - " Lord, she is a
 lovely creature ", or " God wot her heart was sore ". As has
 10 been shown under Religion, characters very commonly swear thus
 - " By him who died on tree", " By St. Jame ". Noticeable
 formulas are those of invocation at the beginning and end
 of a romance. An example of the beginning is the following;-

15 " Jesus Christ, heaven king,
 Grant us all his dear blessing
 And build us in his bower.
 And give them joy that will hear
 Of elders that before us were,
 That lived in great honor.
 20 I will tell you of a knight etc."

and an ending is the following :-

" In Romans this chronicle is
 Dear Jesus bring us to thy bliss
 That lasteth without end".

"finis".

42-1.

Lines 1-3. Iger 1292-3. See also Iger.
251-2, Hind Etin P. 70 star. 3, 24, 30; Kemp
Wayne P. 60, star. 1, 2, 5, 8, 9 etc. This is not
the quotation peculiar to the trad. ballads,
by a speaker who remains unknown
to the reader. See examples in Two
Sisters P. 18 and The Cruel Brother P. 20.
The romances frequently have the
speech formula common to the trad.
ballads - "then spake that lady free,
says, 'Undight thee etc'" - Lamb. 176;
Iger. 260-1, 274-5, 349-353, 283-5, 371-
2; T. & R. 28-9, 34-5, 54-5, 147-8; D.R.
100-1, 106-7, 159-60, 204-7; Iger 824-5,
Hind Etin P. 72 - star 5, l. 4+3. - "by it came
a young hind chiel, says, 'Lady, let alone';
Kemp. Wayne P. 60-2-4; Marriage of Gawain
P. 57-41; King Arthur and the King of
Cornwall P. 50, 19-4, 20-1, 59-1-2-3;
Boy and Nurttle P. 29, 35-1-3.
4-5. Lamb. 411
5. Tri. 316, 348
7. See Page 37.

42-2.

Lines 7-8, SN. 84

8-9. Lamb. 515

9. Tri 380

9-10. See Page 23.

14-20. Zyl. 1-~~7~~ 7

21-25. Zyl. 1289-91

Internal Structure.

The romances have a very conventional beginning. First of all there is usually the formula just given in which the author calls down blessings upon those who will hear him .

5 After this he says he will tell of a certain knight and gives his name, characteristics and perhaps the place of the story. Then he may break off suddenly and tell about the ruler concerned and something of the situation, at least the immediate one, then let the hero come in, perhaps unannounced,

10 at his proper place in the story. Or he may tell about the ruler and lead up to the knight. What is said about the later^t may be merely conventional and may not fit. For instance, in Libious the hero, who is only a boy, is described thus -

" a daughty man of deed", and "an hardy man and wight";

15 and in Degree the author says,-

" A gentle tale I will you tell
 All of knight of this country
 The which have travelled beyond this sea,
 As did the knight called Sir Degree",

20 When Degree does not travel beyond the sea, nor does the author tell about other knights.

Usually there soon comes what proves to be the inciting force, for a part of the story at least,- for instance, the love of the Grene Knight's wife for Gawain, the fact that

25 Lambewell is a spendthrift, the hatred of Christabel's father

43-1.

Line 3. See Page 42.

5-10. See Rule and Zgl.

16. Rule 72.

10-11 Zger.

13-14. Lib. 6.

15-19. Leg. 2-5.

for Eglamore or the stranger knight's begetting of Degree.

Nowhere, except perhaps in Lambewal, are there indications that the author ~~was~~ attempting to lead up to a climax, nor **are** there any that he thought of a final catastrophe; though, 5 he seems usually to know, at least in a general way, what the end is to be. **A**t the end in the case of seven romances, everything is wound up satisfactorily with a "living happily ever after" - in six of these with a single, double or even triple wedding and perhaps elaborate feasting. Merlin has 10 an extra winding up at the close of the seventh part, where the story of Merlin's birth and childhood is ended with the disposal of the mother in a convent. Here the author calls down a blessing upon the hearers, as he does at the end and as do the authors of ^{the} other romances.

15 There is not only the ~~format~~ transition already spoken of, at beginning and end of divisions, and sometimes elsewhere, but exceeding abruptness. In one case at least the transition does not fit; that is where the author of Eglamore has been telling about Christabel's banishment and says,

20

"Leave we now Sir Eglamore,

And speak we more of that lady flower";

then continues to tell about Christabel. The abruptness sometimes occurs after direct discourse, as in the Grene Knight where the mother has been telling her daughter that she wished 25 for Gawain " 'is lodged in this hall all night' ", and immediately follows "she brought her to his bed". Another

44-1.

Lines 2-4. In the trial scene where
Lambert is about to be condemned and is
saved finally by the appearance of the lady.
see 371-564

6. 2 gl., Tri., Deg., Lit., Eger, Lamb., Carle.

8-9. Tri., Carle, Lit = single wedding; Egl and
Degre = a double; Eger, a triple.

15-16, Pages 34-35

20-21, Enlamee 764-5.

25-26, S.K. 368, 372-.

example of abruptness is to be found in Degree where the maid assures her mistress that no one shall know about the infant when it shall be born, " ' truly madam but you and I ' " and the author at once brings in, " The time was come that
 5 she was unbound."

One of the romances, Lambewell, has form and unity at least to a certain extent, from the fact that it begins and ends in the same place. In Turk and Gawain a blow spoken of at the beginning is given at the end. Eglamore and Libious
 10 both begin and end in the same place and tell what adventures the hero is going to have. The Grene Knight begins and ends in the same place and provides at the beginning for ^{the} adventure which is to come twelve months later and which closes the story.

15 The action is leisurely. The authors take time to give in elaborate dialogue what could be otherwise done away with in a few words. In Carle there is a very long account concerning the ancestor of a knight who is merely mentioned at the beginning; and there are the belated descriptive details
 20 of the main characters. For these reasons and because the account is more or less prolix everywhere, because the stories are made up of several or a number of incidents, some of which, usually, could be left out or transposed, and because there is no working towards climax or catastrophe, the reader
 25 has a sense of stopping for interesting sights along the way.

45-1.

Fines 1-5. Day 129, 15-2, 15-3.

15-16. Tri. 70-109.

17-19. N. side 57-

19-20. P. 37

Necessary sequence is kept in the larger issues, but there are several lacks in the smaller. The author says in one place, "there the giant lost his life " and immediately afterwards, "fast he began to roar", in order to have the
 5 rhyme in the third line of the stanza correspond with the sixth following. In another passage, the King of "Sattin" hears a boar yell and sends his squire to investigate. This man beholds the fight and reports the boar slain; but father on comes, "By that time Sir Eglamore has overcome the sharp stowre". Also, in
 10 line 185, Christabel gives her father an account of her visit to Eglamore, and says something about herself and her maidens hend, which is the first indication we have that the maidens went with her. Occasionally descriptive details are brought in late, as has already been stated several times, long after
 15 the conventional place, the introduction of the character concerned. In Eglamore, for instance, after the hero has conquered a giant that was troubling the king of Sattin, we find,-

"For joy the bells did ring.

20

Edmund was the king's name,

Swore to Sir Eglamore, 'By St. Jame, etc.'"

In Merlin, the misfortunes of the family are not named in the order of their occurrence. This seems to be a careless shifting of pairs of lines.

25

The plots are, of course, very simple, if they can be called plots at all in most cases. In five of the romances they

46-1.

Lines 3-4. Egl. 325.

6-8. Egl. 404-

13-16. Pages 37, 45

19-21. Egl. 582-

22-24. Merlin 731-

are only a single thread of narrative, or a single story. In Merlin, though there are two distinct stories, one about the usurpation of the English throne by a false steward, and the other concerning Merlin's birth, a very unusual Hebraic sounding wedge, there is no particular complication. Eglamore, Triamore and Eger and Grine are somewhat more ambitious; they are made up really of several little stories, which in the case of the last mentioned ^{ed} are quite neatly interwoven at most points. In Triamore four may be seen, that of husband and wife, of wife and steward, wife and son and son and his adventures. A loving husband, in order that God may send an heir, not knowing that one is on the way, goes on a pilgrimage to the Holy Land. After he is gone, a steward tries to persuade the queen to be untrue, but is repulsed. In revenge he makes the king believe that she is untrue and persuades him to exile her, so as to get her into his power. She escapes, however; and a faithful dog, belonging to an attendant who is slain, after seven years kills the steward and thus shows the king that the steward was false. The queen and her infant are taken care of by strangers; when the boy grows up he has adventures and finally brings father and mother together.

The crudity of the romances appears in the motivation and explanation, or lack of them, probably as much as, if not more than, any where else. In Eglamore, Triamore and Merlin there are attempts at foreshadowing. Several of these are really just blank information, as in the passage in Triamore

47-1.

Line 21. See Pages 17-18.

where the author says,-

" And full false brought in fame (that is the queen was)

By the king's steward, that Marrock hight,

A traitor and a false knight:

Hereafter ye will say all the same.

He loved well that lady gent;

And for she would not with ^{him} consent,

He did that good queen much shame".

Two at least, are misleading; but they are nearer real foreshadowing in that they suggest instead of revealing. -

"For his words were so smooth,

Had Sir Gawain wist the sooth,

All he would not have told",

in the Grene Knight, where it does not make any difference whether he told or not, and -

" ---- the knight loved Christabel,

It was the more pity."

In Eglamore, where immediately after, the two promise to marry and are brought together at the end, though separated for a while. This is not connected with the rest of the story by any device, nor is the following:-

" All the day they made good cheer;

Awraeth began as you may hear,

Long ere it was night."

The "they" refers to Eglamore and the father of his sweetheart

48 - 1.
Lines 1-9. Tri 12-18
12-14. B.K. 337-9.
16-21. 2gl. 32-
22-26. 2gl. 196-.

and the passage appears just before Eglamore asks the father for the girl. Yet not even impatience appears in the father until after Eglamore has succeeded in two of the three adventures assigned to him by the father, when -

5 " The Earl answered and ^{was} full woe
 What, Devil, may nothing thee sloe?
 Forsooth ----- etc.
 Thou art about, as I understand,
 For to win Artois and all my land,
 10 And also my daughter clean."

An elaborate explanation appears at the beginning of Part III. of Merlin, where the fall of the angels is told about and the fact that some stayed in the air and wanted to get an anti-christ. Matters are usually sufficiently explained,
 15 sometimes unnecessarily ; but sometimes they lack decidedly. A good example is found in Degree where the strange knight leaves the poor princess, though there seems to be no obstacle to their marriage. The author seems to be thinking only of the fact that he wants the son to be to bring father and mother
 20 together at the end. In Triamore, also, there is a beautiful example. After Triamore has overcome all the other contestants in the tournament held for the purpose of marrying the princess to the victor, he leaves without a word. He is wounded, to be sure; but, after he is well, he deliberately goes off to
 25 another country. We see why the author does this - he wants to bring in a few more adventures -; but it is treating the

49-1.

Lines 4 - 10. Lyl. 624-8

15. Unnecessarily for the reader. In speech passages that tell things which the reader already knows. Examples B.K. 115-20,

Tri. 954-1144.

16-18. Leger 95-109

20-24 Tri. 854-

poor girl rather unkindly to make her wait a year for the hero's reappearance.

The Grene Knight is the best example throughout of the romance crudity in motivation and explanation. The real motivation begins where the author says that Sir Bredbeddle's wife is in love with Gawain. The mother wants the Grene Knight (Bredbeddle) to go to Arthur's court for the purpose of seeing adventures, she says, but really, as the author explains so that the wife will get to see Gawain. Bredbeddle decides to go for the purpose of testing Gawain's three virtues. In regard to these last two points - the author seems unconsciously to identify himself with the mother and make her know just what is going to happen - that the son-in-law will challenge at court, that it will be Gawain who will accept the challenge and will accidentally come upon the Grene Knight's castle, so that the daughter will see him. The Grene Knight, too, seems to have the author's ⁿomnipotence, as he seems to know that Gawain will accept the challenge, will come to the castle and will be tempted by his wife. At least, there is not the faintest attempt at explanation, on the author's part, of the Grene Knight's forming several schemes, so that, in case he cannot get Gawain in one way he can in another. At the end there is no explanation to Gawain of the disguise, that is, of the fact that the Grene Knight and Sir Bredbeddle are the same person. It seems to be assumed that because the reader knows Gawain does also.

50-1.

Lines 1-2 See Page 10 for reference to the
same.

4-6. See S N. 47-

As regards the presentation of character- the romancers are fond of picturesque appearance. Accordingly several times it is not the main characters which are described or described at length, but it is maids or dwarf attendants or other characters which are merely episodic. The armour of heroes, as has been said before, is sometimes described before a fight; and it is on several occasions more picturesque than usual on account of its significance. Eglamore, for instance, who lost his sweetheart and her infant at sea, has a shield with an azure field in which is a ship of gold -

" Full richly portrayed on the mold
Full well and worthily;
The sea was made both grim and bold,
A young child a night old
And a woman lying thereby,
Of silver was the mast, of gold the fane,
Sails, ropes and cables each one
Painted were worthily".

Otherwise, the character and reputation of heroes are given at the beginning of a romance in from five to twenty lines, and in a few scattered lines. Several times characters comment on other characters. In those romances in which Gawain and Kay appear, the authors seem to attempt having them speak in character. We do not read romances long before we come to expect the hero to be bold, strong, invincible, gentle and courteous.

The description of one hero might fit them all except that in the Gawain romances, Carle and Grene Knight, some of these

51-1.

Lines 4-5. Dwarfs - See Lib. 133-157,
Dege 644-656; maids - Lib. 121-132
895-906. Episodic characters - Lib. 931-954
6 - See Page 32.

5. There is even a long account of a person
who plays no part at all and is not even
very picturesque - the account mentioned
in connection with "Cotter" on Page 46

and found in Baile 37-

10-18. Eglamore 1131-8. See also Egl. 945-9

The longest account of accoutrements
is the one in Eger and Erine already
considered under "Crimson" Page 32. That
of Gawain's armour in the Green Knight
is only a shadow of the description in
the older "Gawain and the Green Knight".

See D.R. 265-278

21. See for mention of scattered lines Pages
37, 45.

22-24. See D.R. 154-159, 298-302; T&A 19-33;
Baile 91-130, 137-146, 147-150, 155-6 etc.

qualities are emphasized, as a trial of them makes the story, and that Lambewell's "humour" is munificence. Even Eger and Grine belong to the type, though they are more human than any of the other characters in the collection. Merlin is quite apart from the rest, but he is no "hero"; the other good men in the romance conform to the type.

Especially the belated details of description consist of a conventional epithet or a pair. Some of the details in connection with the heroes or the men who are important for the time being, are - "stiff and stowre", "hardy and wight", "strong and wight", "of mickle might", "bold and hardy", "doughty of deed". The hero's armour is richly "dight", he has a "rich" helmet, his "gear" glisters as gold, or "all of fresh gold shone his gear". The shield usually has a blue field and a gold device which is several times a griffin, a bridle is of "silk of Ind". Some garment or other is sometimes worth a certain number of pounds. Several times a horse belonging to a hero or heroine, is dappled or white.

The heroine is "gentle and small", "meek and fair", "fair and bright", "blithe of blee", as white as swan or whale's bone or lily flower or flower in field or snow; "as red as rose in rain", "rose on briar", as "red as rose on rise" "fairer than the summer's day", gay or bright; her eyes are gray as glass, her hair is of gold, shines like gold, like gold wire, and she is "that sweet thing". The hands and feet of women, as well as strang creatures, are several times

Line 7 - Pages 37, 45, 51 for related details.

10. Zg. 8. Lib. 14

11. B.N. 41, Tri. 786, B.N. 64, 144

13. B.N. 278

13-14. Zger 118 + 95-4

14-15. Zgl. 420-1, Carle 55-6, Deg. 829-30

15-16. B.N. 275

16-17. Zger 779-80, 610-12; Zib. 264

17-18. Carle 53, B.N. 269, Carle 454

19. Zib. 952⁹³⁶, Zgl. 105, Zib. 1831.

20. Deg. 697; ~~Zib. 936~~ B.N. 45, Zgl. 1276

21. Zgl. 1012, 23, Deg. 16; Tri. 4649; Zgl.

677, 177; Zamb. 123-4, 73

22. Zger 217; Zib. 1340

"Lady bright" - B.N. 382, 313, 391^{Zgl. 138} - Lady
gay" 435.

23. Zamb. 510, 418

23-24. Zib. 949

25. Zib. 945; Zgl 594, 978

25-26. Tri. 652, ~~Deg. 77~~, Degre-bright-

77.

described. A description of the lady in Lambewell is a kind of collection of these conventional details ;-

" All in a mantle of white ermine
Was fringed about with gold fine

She was as white as lily in May

Or snow that falls on winter's day;

The blossom nor the briar nor no kind of flower

It hath no hue unto her color;

(And the red) rose, when it is new,

To her redness hath no hue,

For it shone like the gold wire."

A description is likely to end with the words that it is all beyond description. The fondness on the part of the writers, for certain colors, is evident in the two preceding paragraphs, appears further in certain articles of dress which are mentioned rather frequently. There are mantles, red or scarlet, purple or violet, ^{and} kirtles of violet or purple. There are also sometimes jewels. A dwarf and some maids are in red and green. People are dressed in "purple and pall" or just "pall".

As may be guessed, there are episodic single characters or groups, especially in those romances which are mostly concerned with adventure. There is only one indication of economy - rather, perhaps, a desire to arouse interest by having the same characters appear in a second episode. This is in Eglamore where the king of Sattin, who has offered

53 - 1

Lines 1-11 Lamb. 121-131.

12. Lib. 943-4, Lamb. 132.

17. Red - Lamb. 67-8; violet - Lib. 901; hirtes -
Lamb. 69; scarlet - Eger 1311, 369

18. Jewels - Lib 2228;

18-19 Dwarf - Lib. 133-8; maids Leg. 668

19-20. Lib. 933, 1896, 1955

22-23. Egl., Tir., Deg., Lib.

24. Egl. 546, 1241

his daughter to Eglamore, comes to Egypt and offers her to Eglamores' son.

There are from three to five main characters, and sometimes as many as thirty all together, counting such groups as fifteen maids, or the lists of knights, in several of the Arthurian romances, who are hardly more than spoken of as present. There are besides these, of course, indistinct masses of people, or "court" or "knights and ladies". Men are more numerous than women and are almost always more prominent. Some of the women are not even named, but other characters sometimes the most important, are occasionally not named either. Often there is only a single mention of a ruler's wife. For instance, in Eglamore, ^{there is only the mention} where the squire who finds Christabel on the shore, reports to his master, "Fairer saw I never none save my lady so free".

Time is usually not significant in the romances. Though the time of day is mentioned fairly often, it is made real only in the Grene Knight and Eger and Grine. The first says;-

"As he rode in an evening late"

(He saw a castle etc.)-----

Thither he came in the twilight".

And when "he" enters the castle he finds fire and lighted candles. When Eger rides up to Loosepain's castle, "The moon shone fair, the stars cast light". Morning and evening or night and next day are most often given, but there are also references to high noon. The expressions referring to morning

54-1

Line 5. Fifteen words - Leg. 667

5-7. Lamb. 35-43, Barle 21-60, Lib.

257-260

14-15. Egl. 247

19-21. B.K. 289-295

22-23. B.K. 310

23-24. Eger 205

25-26. Eger 891, Egl. 321, 396; Leg. 511,

126.

are rather varied—"On the morning when it was day", "Till
 morrow the sun shone bright" etc. The passing of time is in
 general sufficiently well accounted for. Eglamore stays in
 the Holy Land fifteen years, after he has heard that Christabel
 is gone. That allows the son to grow up. So in Triamore -
 the hero grows to be fourteen years old. During that time the
 father sorrows. Degree stays with the hermit's sister ten years
 and likewise with the hermit. Then he is old enough to go out
 and fight and make up the rest of the story. There are contra-
 10 dictions, and there is vagueness in patches, but not enough to
 matter, because, as has been said, time is usually not significant.
 It seems summer time always in the romances, because there
 are green forests and things are done out of doors. The mention
 of the time of year seems to be only a stock expression and one
 15 that is just dropped in, that does not set the time for the part
 of the poem which follows. At the beginning of a division of
 Merlin, for instance, are the lines,-

"The merriest time is in May,

Then springs the summer's day",

20 where the situation is anything but merry, as a battle is
 impending. Elsewhere there is, "So in the time of April, as
 you may hear", where twelve barons do something or other not
 in the least connected with April. The mention is a mere
 skeleton of what that sort of thing seems to have been in the
 25 better romances. In the Gawain and the Grene Knight, the parent
 of our Grene Knight, for example, the time of year, winter, is
 very significant. It makes Gawain suffer extreme hardship and

55-1.

1-4-5. Zyl. 948-960.

5-6. Tri. 611-630, 634.

7-8. Zyl. 225-236.

9- Merlin 1200-7, 1392

10. Zyl. 887-898

17-19. Merlin 1716-

21-22. Merlin 225-

and loneliness, and creates a real and beautiful atmosphere; but in the Grene Knight it might as well be any other time, though more is said about it than is said about time of year in any of the other romances. The single exception is Eger and Grine, the only romance of the collection which has truly poetic and literary qualities in this respect as in others. We cannot help sympathizing with the second hero, who rides forth in May when birds are singing etc., with a heart full of love and therefore in harmony with the season - even if 10 Chaucer makes fun of this sort of thing in his Sir Thopas. Christmas appears in Triamore also, besides in the Grene Knight; but the main times are April, May, ^{June} and mid summer. In the following taken from Libious are two stock terms:-

15 " Till it befell in the month of June
When the fennel hangeth in the town,
All green in seemly manner,
The midsummer's day is fair and long
Merry is the fowl's song,
The notes of birds on briar".

20 As has already been indicated, the setting for only two of the romances, Eglamore and Triamore is found outside of Britain. The first is supposed to have scenes in Artois, "Sattin Rome, ~~Israel~~, Egypt and has mention of the Holy Land; the second, in Aragon and Hungary, and ^{it} names champions from "Surrey", Navarre, 25 Germany, and Seville. The scenes of Eger and Grine seem to be laid in Scotland, Ayrshire, on account of a mention of Garwick.

56-1

Lines 8-10. Eger 919-932.

11. Tri. 498

14-19. Lib. 11321-

Near the beginning of the Carle, King
Arthur institutes a hunt because it
is "grass time of the year."

20. See Page 5.

25-26. Eger lines 21, 61. Sir Walter Scott
says that the scene is laid in
Barwick, Wiltshire - see Folio 248. Vol I,
Page 342

Degree is set just vaguely in England. In the six romances which deal with Arthurian material we naturally expect some mention, at least, of the places associated with Arthur, and find it. Arthur's court at Carlisle is the starting place and final scene for the Grene Knight and the main scene of action for Lambewell, that ^{at} Glastonbury is the same for Libious and that in Wales for the Carle. The Grene Knight has to do otherwise with Hutton castle and a green chapel not far away; and the Carle of Carlisle, with the Carle's castle there. Merlin is vaguely concerned with Winchester and Salisbury Plain and mentions Carlisle. As not the slightest attempt has been made to individualize the setting, the names of countries, towns or castles could be changed without disturbing the story. The imaginary places as given in Libious and Egar and Grine serve just as well as the real.

That the authors are little concerned with settings is evident from the fact that sometimes there is not the slightest reference to place, in connection with action. The authors are especially fond of having conversation between or among characters, without explaining where the characters are at the time of their speaking. Good examples are to be found at the beginning of Triamore. We do not know even in what country the conversation and the action concerned take place, until we come as far as lines 441-2.

All the romances have a background of forest or vague open country, because characters ^{go} from one scene of action

7-1

Lines 7-9. See "Dick o' the Cow" Page 449
Child's Ballads 3 - Hutton Castle; "Himmon
Willie. Page 454, Child, sta. 4-2 - Carlisle
Castle.

14-15. Lib. 41, 320, 851, 1162, 1336; Eger 1, 2, 102.

21-22. Tri. 60-108, 157-219.

25-26. Lib. 1561-1568, 1318-20, Eger 723-4

to another - a hero rides " between the water and the fair forest", perhaps, - But most of the main actions take place in the hall or chamber of the castle, or at a fighting place near.

5 Sometimes the reference is very vague. In Eger and Grine, for instance, the author says in one place, that it was nine days before Wingline^a would come "there" , apparently to the sick bed of Eger. We judge from the preceding lines, which tell that the Earl and Countess came to Eger's chamber and were told
10 by Grine about Eger's misfortune ; and that the Earl then offered a reward for the best leech, but that none appeared for nine days. We also judge from the fact that when Wingline^a asks how Eger is, she received the answer from Grine, " He doth, madam, as ye see". But at this Wingline^a gibes, and the
15 author says, -

" Grine was ever wont to gang

In counsel with the lady to stand,

And ever told Eger a fair tale

Till the knight, Sir Eger, was whole;

20 For and her want and will had been to him lending,

It would have letted him of his mending. "

From this it would seem that Wingline^a did not come into the actual presence of Eger.

Several times in introduction, however, an author makes
25 such an explanation as this -

58-1.

Lines 1-2. Lamb. 54.

2-3. Examples - Leg. 610-774, 775-802,
Eger 59-464, 838-907, 940-1120.

Merlin has action in a law court,
in a tower, on vague fields of battle
and on Salisbury Plain.

5-12, Eger 448-464.

12-13 Eger 451.

12-14. 453

14. Eger 454-8.

15-21 Eger 459-64

24-25, See Page 43.

"The Isle of Britain called is
Both England and Scotland y-wis,
Wales is an angle in that isle
Where King Arthur sojourned awhile. "

Sometimes the setting is a part of the narrative. A knight,
for instance, enters a hall, seats himself on the dais and
awaits events. A number of times besides ⁱⁿ the introductions
the authors give place in a few words or even rather elaborate
in a perfunctory, conventional way. A short description is one
10 in the Carle of Carlisle where the Carle leads Gawain to a
chamber in which hang bloody shirts of curious workmanship,
and in which there are the remains of fifteen hundred dead
men all in a heap. Unusual in length is the one in Libious,
of the enchanted castle, where Libious ^{sees} many musicians dressed
15 in pall and playing on all sorts of instruments, many lights,
pillars of jasper etc.

The perfunctoriness and conventionality of expression
and detail may be seen in the following two quotations:-

" Sir Libious then gan ride
20 Along by a river side,
And saw a fair city
With pavilions ⁿ of much pride
And a castle fair and wide
And gates great plenty."

25 " A mile by the salt sea,
Castles fair and towers high;

59-1

Lines 1-4, Barle 9-12. See also Lamb.
1-4, B.K. 1-6. Most of the other sources
give place in a conventional way in the
introduction - Hey. Lit. Egl. Merlin, Eger.

5-7. Hey. 615-

~~7-9~~ Eger 107-8, 239-242, 764, 848-" and
to a chamber she him led and all his
armour off was doctth

7-9. See Page 58.

9-13. Barle 367-70

13-16. Lit. 1875-

See Pages 26, 27, 31, 30.

17-24. Lit. 1328-

25-26 Eger. 411-

60
On the other side a fair strand,
A fair forest on the other hand,
On the one side ran a fresh river".

Perhaps the most childlike and delightful characteristic
5 of the romances is their remoteness from every day or real
life. They have to do with play or pageant among people of
high rank and their immediate attendants. The main business
of life is the seeking and having of adventures. A delicious
fact is that near a whole town full of people there are giants
10 or dragons which cannot be killed in any way except by the
hero. In Eglamore, for instance, there is a dragon near Rome,
which does not allow people to come within five miles of
Rome; and the people are accordingly very grateful when the
hero kills it. Rulers, in their enthusiasm, are ready to
15 give away their lands to a hero. Then there are the absurd
pretexts for fighting. In Libious^{the chip} on one knight's shoulder
is that his lady is whiter than anybody else's; and William
de la Braunch does not even have a pretext, he just " keeps
the way" , - seems to be ready in armour all the time to
20 fight anyone that comes along. The squire in Degree tells
his master that the people they see, are coming from parli^ament,
where the king has let it be proclaimed that who soever will
be so bold as to fight him and conquer shall have his daughter
and all his lands. Any people that have to do with the work-a
25 day world or any suggestions of its work, appear so rarely
(everywhere except in Merlin) that when they do they are

60-1.

Lines 8-14. Egl. 671-

14-15. Egl. 584-

16-17. Lib. 782-

17-20. Lib. 329-

20-24. Leg. 360-

quite noticeable. In the second adventure of Libious one of the giants attacks him with a spit on which he has been roasting a boar, and covers him with grease. There is an example in the Carle, also, where the author says that the Carle's hands are "like breads that wives may bake", and that his fingers are "like tether stakes".

61-1

Line 5. Barle 186

6. Barle 185

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